

The Institute of Modern Methods for Brass technique at the
Yerevan Conservatory of Music in Armenia
& Doctor Samvel Avetisyan present:



GABRIEL OSCAR ROSATI

“The Random System”

INSTRUCTIONAL DVD FOR TRUMPET
for all levels and ages

NOTES



By doctor Samvel Avetisyan.

The initial idea of the creating a universal complex of new pedagogic material for trumpeters and brass players in general came to me three years ago when I began again to play my trumpet after a 30 year hiatus.

I picked up again the trumpet which was a gift presented to me in honor of my 50th birthday by my beloved wife Anna and felt in love again!

From then on, I started meeting with many famous trumpeters and teachers at various conferences, conventions and public performances around the world, each of which fully approved my ideas and considered taking the task to produce new innovating instructional tools for the coming generations.

Some of these esteemed performers and teachers promised to do it, the great artists were: Dr. Ramon Vasquez, Yevgeny Guryev, Gabriel Rosati,... each of them with a different background, style and career to better develop a wide range of possibilities, helping students interested on the different fields: symphonic, jazz, latin, etc...

In this particular case, I came across Mr. Rosati through one of his books, noticing his different and unusual and unique approach to trumpet playing I invited him to Yerevan for a week of workshops. There we met, spent time and really appreciated his humble and direct system to the many techniques of brass playing. Also, being a European born, with a classical studies background but with a total switch of style, musical career and his many years Latin American music experience based in the United States, I realized he was a kind of perfect hybrid example for our trumpeters population filled with stereotypical classically trained musicians.

That is why we chose to put together his “Random System” concept on this 3 DVDs plus booklet format.

Being directly interested as trumpeter myself, it was my **idea** to develop the “*mirror system*” (leaving the right amount of time to the student to repeat step by step each exercise to play).

I am sure that this collection will help very much many players.

Samvel Avetisyan, the founder and the head of the Group of Satra.

PREFACE

The Institute of Modern Methods for Brass technique at the Yerevan Conservatory of Music in Armenia & Doctor Samvel Avetisyan present:

GABRIEL OSCAR ROSATI INSTRUCTIONAL DVD FOR TRUMPET ***“The Random System”***

These few lines here are to make a first contact with whoever is going to approach this DVD course of mine for INTERMEDIATE level trumpeters.

Remember that many times, some of the best teachers, well known books, systems and tutorials shall not give you ALL the answers that you need for your personal technique troubles.

I passed myself, the first 10 or 12 years practicing with mediocre teachers the wrong things in the wrong way. So, please, do a favor to yourself be aware of your improvements, your concentration and the progresses you make. Change teachers, explore and check your playing in all kinds of situations.

The examples on this DVD are all my own system developed and inspired by the few great teachers I had (Bobby Shew) first and over all.

It has been more than 35 years that I perform and study brass, almost without missing one day! Travelling all over the world with my own group, as soloist, studio and session man or collaborating with great names such as: Santana, Tito Puente Junior, Malo, S. Francisco All Star Big Band, Os Originais do Samba, Rique Pantoja, Gregg Allman, Willy King, Bob Mintzer Big Band, John Handy, Carl Fontana, Orquesta Guayacan, Sonora Dinamita, Sonora Santanera, The Checkmates, Broadway Show, also collaborating with the Youth Swiss Symphony, Bellflower Symphony (California) and the Starsbourg European Orchestra.

Performing from Salsa to Classical, from Jazz to Funk, Blues and Gospel!

My suggestion to you is to be perceptive in your practicing do not repeat patterns over and over without your brain turned on. Trumpet and brass in general are like a PUZZLE, it takes time and dedication to find the pieces for the right spot at the right time.

Do not concentrate on exclusive matters; practice sound tone, high notes, flexibility, pedals, but also, sight-reading, improvisation, arranging, other instruments as well, scales, harmony, rhythm!

And listen to the greats.

Before Roy Hargrove, Wynton Marsalis, Allen Vizzutti you should get to know Bix Beiderbecke, Charlie Shavers, Louis Armstrong, Kid Ory, Roy Heldridge, Fats Navarro, Clifford Brown, and also open up to a lot of Latino players that usually are forgotten by Jazz and conventional books: Chocolate Armenteros, Rafael Mendez, Felix Chappotin, Juan Pablo Torres, Willie Colón, Jesus Alemany and of course Claudio Roditi, Arturo Sandoval, Luis Gasca, Jorge Varona, but also Bobby Shew, Woody Shaw, Freddie Hubbard and many others.

Last suggestion: do not search for perfection, keep practicing and not always the practicing requires perfection, being worried of mistakes will make your playing weak and banal (as we hear in some of today's players).

Also, do not practice this dvd on the computer, plug it into loud speakers and work out on regular live performance sound please.

Sincerely yours, Gabriel Oscar Rosati

1. RANDOM-AKWARD FINGERING

Gabriel Rosati

A good system to warm up and exercise your precision on fingering.

$\text{♩} = 60$

The image displays a musical score for a piano exercise, consisting of seven staves of music. The first staff is in C major, and the subsequent staves are in various keys (D major, E major, F major, G major, A major, B major). Each staff contains a sequence of eighth and sixteenth notes, with a final measure featuring a whole note chord. The staves are connected by a large, curved line, suggesting a continuous melodic line.

Play the all exercise sometime short other times legato.
Breath quick and from your mouth every end of the line.

2. WARM UP - COOL DOWN

Gabriel Rosati

One big breath, good tone, push well down the valves!

$\text{♩} = 60$

The musical score consists of eight staves, each containing a single melodic line. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f* (forte). Above the first staff, there are six wedge-shaped markings: three pointing right (>) and three pointing left (<), alternating. Each staff contains a sequence of eighth notes, with the first staff starting on a middle C. The notes ascend stepwise across the staves, with the eighth staff reaching a high G. Each staff concludes with a half note, and the final staff ends with a double bar line. The key signature changes at the end of each staff: Staff 1 (C major), Staff 2 (B-flat major), Staff 3 (A major), Staff 4 (G major), Staff 5 (F major), Staff 6 (E major), Staff 7 (D major), and Staff 8 (C major).



Start every line with a strong accent and push the air stream other wise the fluttering will be weak or break in between the phrase.

Play from forte to mezzo-forte following the dynamics as written on the first example.

Sometimes you can also play it all staccato. **SHORT STACCATO!** Or also fluttering, meaning that way rolling the "R" in your mouth while blowing.

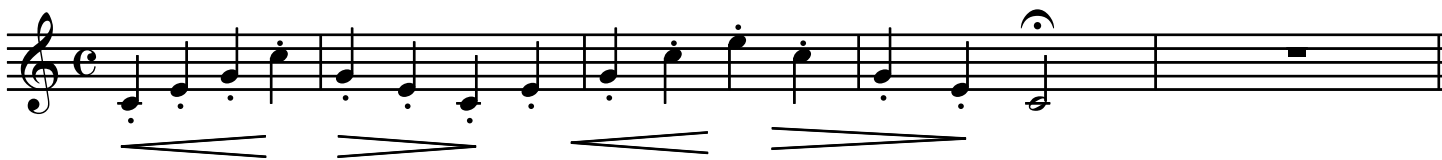
Remember to keep the last note long and firm.

3. CHORDS & ARPEGGIOS

Gabriel Rosati

 = 60

C



C7



Cdim7



Cdim



Cmaj7



Cmaj Penthatonic



C aug.



C7+4





Basically read and improve your fingering with all these arpeggios and memorize the name of chords and symbols.

Read carefully each line because the exercises are purposely different.

Later on, you should challenge yourself to read everything backwards (from the end to the top).

You can play it all staccato or all legato, just alternate.

4. PIVOT - OPEN TEETH/LIPS

Big breath, strong staccato, think of the air stream direction (Pivòt)!

Gabriel Rosati

♩ = 80

1st position



2nd position



(Cont. all staccato.....Same as above).

3rd position



4th position



5th position



6th position



7th position



Concentrate on the the pressure of your air. From mf to piano and following the dynamics.

Also don't forget the direction of your air stream:

straight for middle notes, down to lower and up for higher sounds.

5. FINGERING-BREATH DEVELOPMENT

Take this exercise only after mastering the previous ones.
Breath deeply through the mouth and quick!

Gabriel Rosati

$\text{♩} = 80$

All legato cont.....

The image displays a musical score for a single melodic line, organized into eight horizontal staves. Each staff begins with a treble clef. The key signature changes across the staves: the first two staves are in B-flat major (two flats), the next two are in D major (two sharps), the following two are in F major (one sharp), and the final two return to B-flat major (two flats). The music is composed of continuous eighth-note runs, often grouped in pairs or fours. Various musical notations are used, including accents (>), slurs, and fermatas. The score concludes with a double bar line and a final key signature change to B major (two sharps) in the final measure of the eighth staff.



6. TWO OCTAVES MAJOR SCALES

Gabriel Rosati

Big breath! All legato

$\text{♩} = 80$

C

or double
staccato

TAHD GDGDG D DG DG DG D DG DG DG D DGDGDG DAAA

F

Bb

Eb

Ab

Db

Gb

B



Many times scales sounds like mechanical articulations without timing, good phrasing and "sound".

Pay attention to these elements and remember to blow the air continuously and think of a fluid-rich tone from the lowest to the highest note.

Of course, while going from low to high range we do adjust somehow the embouchure but try to limit the movements in the mouthpiece as much as you can.

Remember to blow using the PIVOT: directing the air stream down (for low notes) then central (medium range) then up higher.

And PUSH from the lower lungs (abdomen). I do use a "pucker system" meaning always keep my mouth and cheeks soft and puffed a little. But this is a personal matter. You'll find your own best way.

7. BREATH-FLUIDITY-SYNCH CONTROL

Gabriel Rosati

Blow constant air and hit the higher notes with abdominal support.

$\text{♩} = 80$

The musical score is composed of eight staves, each containing a continuous eighth-note exercise. The first staff includes dynamic markings: *mp*, *mf*, *mp*, and *mf*. Each staff is marked with a breath mark (>) and a slur, indicating a continuous breath exercise. The key signature and tempo are consistent throughout.



Play this all number 7 with the left hand at first. For a long while, it will develop your precision and fingering control.

Alternate the exercise legato to staccato, when you feel comfortable and secure try the following n.8

The easy phrasing is purposely done so that you can relate and concentrate on breathing right and hitting the accents with the right abdominal air push.

A good habit is to perform standing up, because we can use the whole body strenght and the full lungs amount. Even though sitting down feels more comfortable and easier to crunch our muscles when needed.

With the time going by try to repeat the phrases more times, as many times as you can!

8. FLEXIBILITY-PRESSURE BALANCE

Gabriel Rosati

The focus is to blow steady air, with fixed lips-teeth opening; just move the horn regulating the pressure on your chops. (Not the usual flexibility exercises!)

♩ = 80

1st position..... 2nd position.....

3rd position..... 4th position.....

5th position..... 6th position.....

7th position.....

And now again from the 1st to the 7th position:

♩ = 100

Gabriel Rosati (c) 2012

♩ = 100

1st position..... 2nd position.....

3rd position..... 4th position.....

5th position..... 6th position.....

7th position.....

After weeks of practice and understanding the dynamics you should be able to perform a faster movement in one breath such as the exercise below. Also backwards, from the end to the top.
If not, don't stress out, keep working on the prior samples.

0..... 2.....

1..... 1-2.....

2-3..... 1-3.....

1-2-3.....

9. BENDING TECHNIQUE

Gabriel Rosati

Remember to keep your lips and teeth opened and push more air when searching for the note to "bend":

$\text{♩} = 100$

0..... 2..... 1..... 1-2.....

sfz sfz sfz sfz etc...

.....1-2 2-3..... 1-3..... 1-2-3.....

BENDING has been often misunderstood; it is a forced way to play notes with "wrong" position because it improves our air columns pressure, direction and optimal lips setting.

Also, it is not perfection that we must look for. In this kind of technique it is important to learn to control the sounds steady.

$\text{♩} = 100$

0..... 2..... 1.....

sfz sfz sfz sfz keep on forcing always a the same spots....

.....1 1-2..... 2-3.....

1-3..... 1-2-3.....

The lower harmonics we go, the hardest it gets.

All of these samples can be done an octave higher. With time and calm.

Keep on just holding the 7 positions like the previous examples.

♩ = 100

0..... 2.....

sfz sfz sfz sfz

1..... 1-2.....

2-3..... 1-3.....

1-2-3.....

When working on high register after HIGH G you'll notice that different players use different fingering to have stronger and more consistent tones.

BENDING has a lot to do with our very high and very low range.

Also, try to converge your lips toward the center of the embouchure, just like a kissing posture, ("técnica del beso").

Before working on this technique, stop and focus on the lips softness, teeth opening, and tongue position; after that take a breath and gradually push your air until you feel the next step (harmonic) is clicking, control it!

Make sure not to play the higher note but force the air "curving" your note to the desired one, blowing faster air and pressing the mouthpiece towards your chops, it shall do.

10. SYMMETRICAL INTERVALS

Gabriel Rosati

Keep your mouth and lips opening stable, round sound and short staccato:



11. RHYTHMIC COMBINATIONS

Follow the speed of the DVD and play all short!

Gabriel Rosati

$\text{♩} = 80$



(cont. all staccato.....)





12. STACCATO

Try to perform the staccato as short as you can and breath quickly sometimes where you see the octave rests.

Gabriel Rosati

$\text{♩} = 80$

f



Modern STACCATO has evolved and changed a lot. During the past 30 years or less, Funk, Soul, R&B, Blues and Latin modified the concept of tonguing for brass.

It is also a good work out to perform thick sounding staccato ("picante") as they call it in Latin American music.

Observe on the DVD the mouth movements.

13. ODD INTERVALS WORK-OUT

Practice the following exercises with your right hand and sometimes with the left!
It is a great brain stimulator and it helps to improve our ear training memory.

Gabriel Rosati

♩ = 80

AUGMENTED 4THs



Let's play together at the same time so that you can hear the right pitch of each note.

AUGMENTED 5THs



♩ = 80

SIXTHs ON TERNARY TEMPO



SIXTHs ON BINARY TEMPO



AUGMENTED SIXTHs



Five staves of musical notation in 3/4 time, featuring augmented sixth intervals. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a key signature of two sharps (F# and C#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of two flats (Bb and Eb). The fifth staff has a key signature of three flats (Bb, Eb, and Ab). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The exercise concludes with a double bar line and a fermata on the final note of the fifth staff.

SEVENTHs



Two staves of musical notation in 2/4 time, featuring seventh intervals. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two flats (Bb and Eb). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The exercise concludes with a double bar line and a fermata on the final note of the second staff.

14. SWINGING

Here is a great practice to get a nice swinging phrasing, try to understand the syncopation. The strongest beat is always 2nd and 4th.

Gabriel Rosati

$\text{♩} = 72$

The musical score consists of eight staves of music in treble clef. The tempo is marked as quarter note = 72. The key signature changes from C major to B-flat major, then to E-flat major, and finally to A major. The music features a consistent rhythmic pattern of eighth and sixteenth notes with syncopation, indicated by 'x' marks and accents. The exercise is designed to practice swinging phrasing and understanding syncopation, with the 2nd and 4th beats being the strongest.



On this next sample just think as a bass player! Short and thick notes on the UP BEAT!
Sing it before playing it with the horn.

$\text{♩} = 80$

C F

Bb Eb

Ab Db

15. MAJOR SCALES GLOSSARY

Here are some of the most used scales. Take time to memorize and slowly start transposing them to other keys half step at the time.

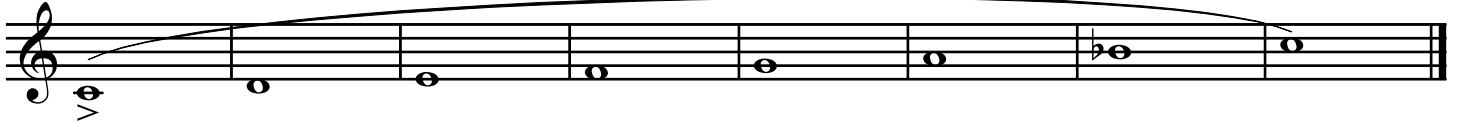
Gabriel Rosati

$\text{♩} = 80$

C (MAJOR IONIAN)



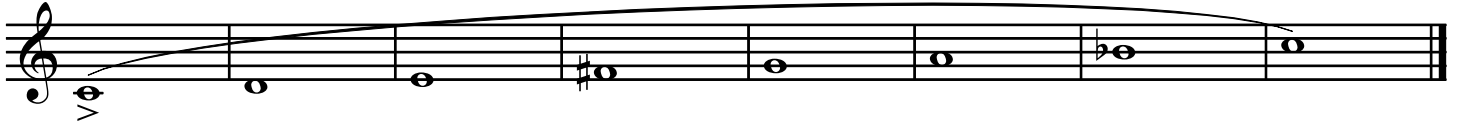
C7 (DOMINANT 7th or MIXOLYDIAN)



CMaj7 +4 (LYDIAN)



C7 +4 (LYDIAN DOMINANT)



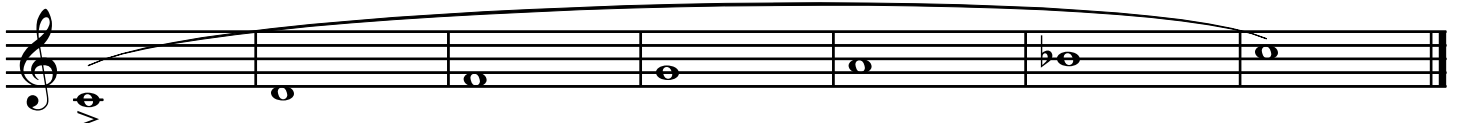
CMaj7 (+5+4) LYDIAN AUGMENTED



C7+ HEXATONIC SCALE (WHOLE TONE)



C7 sus4 (SUSPENDED 4th)



16. MINOR SCALES GLOSSARY

Gabriel Rosati

I suggest to learn minor scales without thinking of the classic system of relating them to major scales. Play them staccato or legato, just alternate. Back and forth.

$\text{♩} = 160$

Cm(Maj7) MELODIC MINOR



Cm7 (DORIAN)



Cm (Maj7) (HARMONIC MINOR)



C \flat 9 (MELODIC MINOR)



C \flat (LOCRIAN)



Cm(b6)7 (AEOLIAN)



Cm7(b9) DIMINISHED SCALE



Cm (BLUES SCALE)



17. ABDOMINAL AIR PUSH

Big breath and hit the note with an accent from the "power belt"
keep it,.... than hit it again.

Gabriel Rosati

♩ = 80

0..... 1..... 0.....

1..... 0..... 1-2.....

Try this "siren" sounding holding on the higher note without struggling or over-blowing. Take your time!
Do not try the all exercise straining to the end. Go up to your comfortable highest note for a week, than on.

♩ = 80

0..... 1-2-3.....

1-3..... 2-3.....

1-2..... 1.....

2..... 0.....

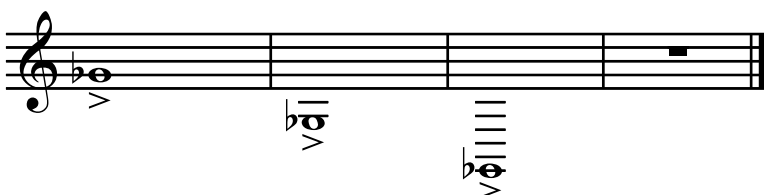
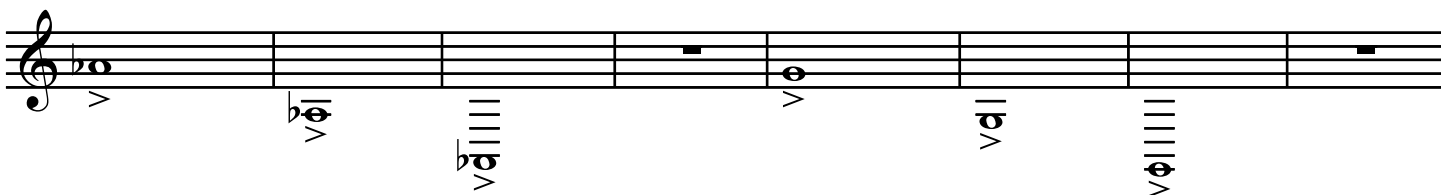
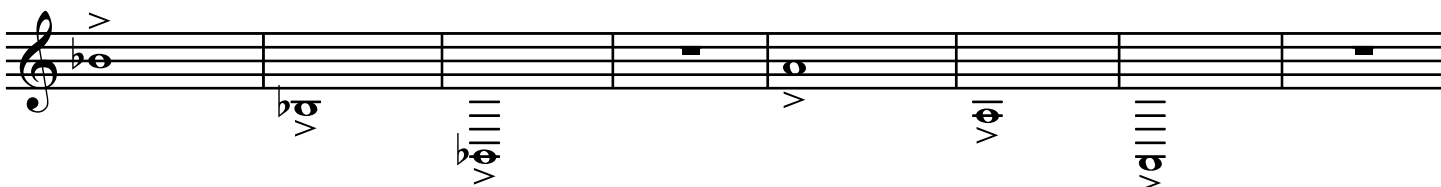
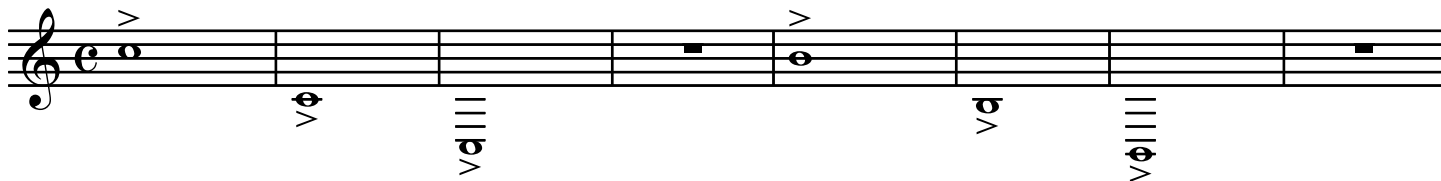
2-3..... 1-2..... etc.....

18. PEDALS-PIVOT & AIR PRESSURE

To reach lower pedals you need to blow more air quantity, relax your chops and direct your air downwards.

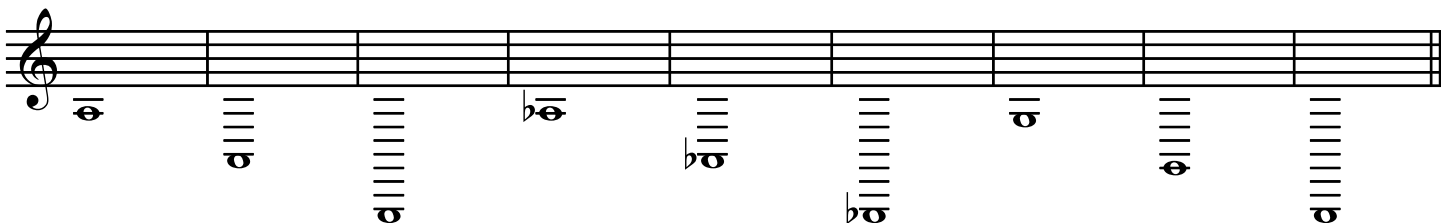
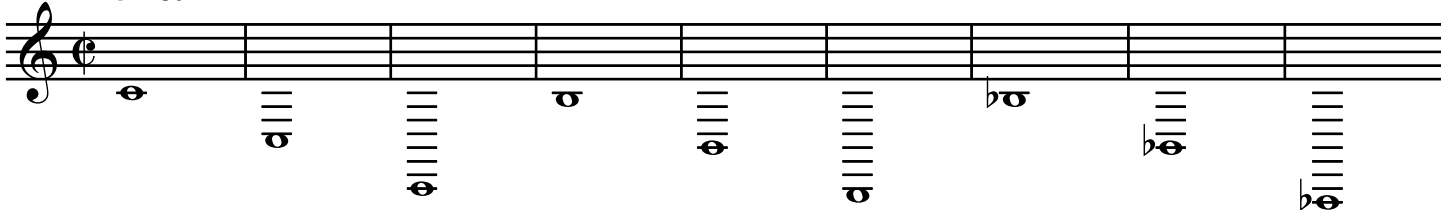
Gabriel Rosati

$\text{♩} = 80$



With time you should be able to find the right positions for the following pedal notes as well:

$\text{♩} = 80$



These are great tones to warm up or cool down and train your hear pitch.

19. STACCATO ON DIFFERENT RANGES

Gabriel Rosati

Try to keep the same lips and teeth opening and just dose the right amount of air pressure.
This can be done with single tonguing and double staccato (may be faster).

The musical score consists of six staves, each containing two measures of music. The first staff begins with a tempo marking of 60. The exercises are designed to be played on three different octaves: Middle C, High C, and Low C. Each staff shows a sequence of staccato notes, with the first measure typically starting on a higher note and the second measure starting on a lower note, illustrating the range shift. The notes are marked with staccato symbols (>) and some have accents (^). The key signature is one flat (Bb) for all staves.

The goal is to keep a steady embouchure on the 3 different octaves without moving much but just remember the PIVOT of the air stream and the different pressure you need to blow on each octave.

Let's say for example:

MIDDLE C: 35 miles per hour

HIGH C: 60 miles per hour

LOW C: 20 miles per hour.

20. ENDOURANCE

Be meticulous on keeping your lips opening and muscle tight.
Breath quickly only through the nose. Let's do this together!

Gabriel Rosati



On an other session, an other day try this other one always breathing from the nose and checking your teeth opening. They should remain open even on the highest notes.



Strive to keep your center lips tender! All the facial muscles around are firm but the lips in the mouthpiece should be in a "kissing" position ("tecnica del beso").

It sounds a contraddiction but this is the way to acquire consistency and endurance.

Go on with all the 7 positions.

This whole action of producing massive educational projects for brass students and literature by Mr. Samvel Avetisyan follows a poetic path coming from far away.

Since the early times of Baroque, then Classicism, from painters to writers, through the all history of arts, there has been always a benefactor, a luminary, a passionate figure that helped artists, their ideas and their realizations.

Specifically focused on a particular geographic area (Armenia, and Russia in general) Mr. Avetisyan is expanding and renovating the huge tradition of brass schools and techniques with new blood.

This booklet comes with a triple DVD containing some innovating clarifications and a totally unique video titled:
"PROPEDEUTICS FOR BRASS PLAYERS".

About Yoga breathing systems, Chakras, energies connections, physical exercises, food, psychological issues and all kinds of new information presented by educator:

GABRIEL OSCAR ROSATI

Multi-talented brass soloist, composer, vocalist & books authors, Rosati has been nominated as BEST JAZZ a the Orange County Music Awards 2008 (California)

On the cover of "Jazz Player" magazine 1999 and recognized teacher of Clinics and Master Classes in Japan, United States, Europe & Latin America.

Gabriel performed with great names such as:

Santana, John Lee Hooker, Gregg Allman,

Willie King, Bob Mintzer, Carl Fontana, San Francisco All Star, Malo, The Checkmates, Perez Prado All Star, Tito Puente Jr.

Author of more than 15 books and CDs of original material, Gabriel has been researching, digging and studying relationships among Sports, meditation, psychology and brass playing during the past 20 years!